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ABSTRACT

A series of charts depicts a sequenced curriculum for elementary visual arts education in Arizona. Following an open letter to elementary classroom teachers and an overview of the art education requirements in Arizona schools, charts are presented for grades 1-2, 3-4, and 5-6. Each chart is subdivided into sections on general art learning objectives and learning objectives derived from art elements and principles. Definitions of creative art expression, aesthetic assessment, and art in cultural heritage are provided, followed by guidelines for teaching these areas under the categories of art elements, media, techniques, observation, imagination, perception, line, shape, value, color, texture, mass, space, rhythm, balance, and contrast. A glossary concludes the publication. (LP)

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VISUAL ARTS

SEQUENCED CURRICULUM GUIDE

GRADES 1-6

SP 016 864

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1985
Arizona Department of Education
Carolyn Warner, Superintendent
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WHAT THE LAW REQUIRES

The Arizona Official Compilation of Administrative Rules and Regulations (A.C.R.R.), Chapter 2, Article 3, R7-2-301 states:

Subjects to Be Taught	Years Taught
Reading (including phonics)	K-8
* Art (Visual Arts)	1-6
Arithmetic	1-8
Geography	1-8
Handwriting	1-8
Health	1-8
Language	1-8
Literature	1-8
Music	1-8
Science	1-8
Spelling	1-8
World History	1-8
American History	7-8
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Civics (U.S. Constitution)	7-8

ARIZONA LAW REQUIRES THAT ART BE TAUGHT TO ALL STUDENTS, GRADES 1-6

ARS 15-203.15 states: "The state board of education shall prescribe and enforce a course of study in the common schools."

ARS 15-203.17 states: "The state board of education shall prescribe the subjects to be taught in the common schools."

ARS 15-203.19 states: "The state board of education shall advise school districts on purchase of textbooks for the common schools, . . ."

* Art (Visual Arts) will become a prescribed subject for all students, grades 1-6, after July 1, 1983.

REFERENCES

The following sources were consulted by the Art Basic Goals/Course of Study Committee in preparing the Visual Arts Sequenced Curriculum Guides for grades 1-6:

Art: A View of the Human Experience, An Arizona guide for Art Curriculum Development, K-12. Phoenix: Arizona Department of Education, 1977.

Art: Special Supplement Guidelines for a 1-6 Art Curriculum. Phoenix: Arizona Department of Education, 1982.

Getty Institute for Educators on the Visual Arts. Los Angeles: The J. Paul Getty Trust, 1983.

Implementing the Elementary Art Program. Columbia: South Carolina Department of Education, 1982.

Ocvirk, O. G., R. E. Stinson, and P. R. Wigg. Art Fundamentals: Theory and Practice, 4th ed. Dubuque, IA: William C. Brown, 1981.

Planning Art Education in the Middle/Secondary Schools of Ohio. Columbus: State of Ohio Department of Education, 1977.

SWRL Comprehensive Arts Program. Bloomington, IN: Phi Delta Kappa, 1982.

The Essentials of a Quality School Art Program. Reston, VA: National Art Education Association, 1968.

Visual and Performing Arts Framework for California Public Schools: Kindergarten Through Grade Twelve. Sacramento: California State Department of Education, 1982.

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LETTER TO ELEMENTARY CLASSROOM TEACHERS

The material on this Visual Arts Sequenced Curriculum Guide constitutes guidelines for children's skill acquisition and curriculum development in the visual arts. These guidelines tell you the kinds of basic art learning objectives you should have for your students. It is not a complete curriculum for art in the elementary grades.

Some art learning activities are suggested for each objective as examples of ways to achieve those objectives. One may fashion other art activities to suit the particular needs of students. We challenge you to go beyond those presented here.

The three domains of art instruction are creative art expression, aesthetic assessment, and art in cultural heritage. This division follows the Arizona art curriculum guide, Art: A View of the Human Experience. Each art learning objective listed on the chart contains parallel art activities in all domains because the three domains interrelate. The study of each domain is of equal importance.

There are three Curriculum Guide Charts: first and second grades, third and fourth grades, and fifth and sixth grades. Within each of these combined grade levels are two sets of objectives: general art learning objectives and learning objectives derived from art elements and principles. The two sets of art learning objectives complement one another.

The general objectives define the scope of the discipline of study called visual arts. The elements of art form the grammar and syntax for the language of art. Any art lesson should incorporate both. They may be combined in any order deemed appropriate to your own art learning goals, and they may be reinforced in later grades.

Lessons that cover the material on the charts should be taught on a regular basis, at times convenient for teachers and students. In the elementary grades, children's performance in these art lessons will depend upon two things: their age (or level of maturation) and their experience (or level of knowledge and skill).

Children's age or level of maturation, genetically determined, describes their readiness to learn various things. We call this development. Children's experience or level of knowledge and skill, educationally determined, refers to art abilities they have already acquired. We call this learning.

What children learn about art in any grade therefore reflects both their conceptual maturity and the kind and amount of previous instruction they have had. Their visual artwork and their verbal expressions about art always varies along these two dimensions.

Children's progress in an art curriculum may be evaluated by their teachers. Evaluation of children's artwork and art knowledge thus requires consideration of both development and learning. Evaluation of visual arts learning depends on a teacher's having articulated specific learning objectives for children who are studying that curriculum.

This chart should not be the basis for a statewide evaluation instrument. Evaluation of art learning requires an art curriculum as a framework within which learning occurs and should be tailored to that curriculum. This chart is a guide for developing visual arts curricula, but it is not a curriculum itself.

Sincerely,

Carolyn Warner

Mrs. Ronald H. Warner
State Superintendent

1985

VISUAL ARTS SEQUENCED CURRICULUM GUIDE

GRADES 1 and 2

Visual Arts is a specific discipline, a body of knowledge that is a part of basic education. Art education includes instruction in three domains: creative art expression, aesthetic assessment, and art heritage. Visual Arts education is essential to the quality of our nation's culture and is necessary in developing fully literate citizens.

CREATIVE ART EXPRESSION

Creative Art Expression is hands-on art activity motivated by a lesson that will produce as many visually unique art products as there are children in a classroom.

AESTHETIC ASSESSMENT

Aesthetic Assessment is the ability to appreciate, view, consider, and evaluate artworks created by oneself and others, and to communicate one's perceptions verbally.

ART IN CULTURAL HERITAGE

Art in Cultural Heritage is the study of art and artists within the context of past and present cultures.

PART I: GENERAL ART LEARNING OBJECTIVES

CATEGORIES AND DEFINITIONS	CREATIVE ART EXPRESSION	AESTHETIC ASSESSMENT	ART IN CULTURAL HERITAGE
Art Elements and Principles Components of art such as line, shape, value, color, texture, mass, and space that are combined to produce compositional unity through rhythm, balance, contrast, and dominance.	Use at least four of the 10 basic art elements and principles (listed in Part II) one at a time to produce a simple composition for each one.	Recognize, name, and use appropriately at least four of the 10 basic art elements and principles (listed in Part II). Observe them in representational, abstract, and nonobjective student and adult artwork. Discuss completed student work in terms of single elements and principles.	Recognize, identify, and indicate the location of at least four of the 10 basic art elements and principles (listed in Part II) in contemporary and historical works of representational, abstract, and nonobjective art. Describe the sensory properties of the specific elements that embody the concepts. Show how the different images being looked at are alike or different in terms of line, color, shape, and so on.
Media (singular, Medium) Materials and tools used by artists to create the visual elements in a work of art.	Introduce basic two- and three-dimensional art media and tools (for example, crayon, felt pen, tempera paint, clay, fabric or fiber, plaster, pencil, white and colored paper, cardboard, scissors, glue, and large brushes).	Name each medium used in class and describe its specific sensory characteristics (texture, wetness, weight). Recognize each medium in representational, abstract, and nonobjective student and adult artwork.	Identify and discuss the media used in class in works of art. Describe how their sensory characteristics are alike or different.
Techniques Skillful and appropriate ways of using art media.	Develop skill and confidence in the creative use of and respect for art media. Explore techniques of drawing, painting, collage, and additive sculpture.	Name each technique used in class and recognize it in representational, abstract, and nonobjective student and adult artwork.	Recognize similarities and differences among drawing, painting, collage, and additive sculpture when viewed in adult art.

Observation: Natural Environment

Look at natural objects and events, including animals.	Look at and draw individual plant, insect, animal, and bird forms. Make a collage of dried natural objects like leaves, twigs, flowers, and feathers.	Find basic shapes and colors that occur in nature. Distinguish between biomorphic and geometric shapes. Learn the difference between two- and three-dimensional objects. See the difference between mass and space.	Identify biomorphic shapes in representational, abstract, and nonobjective works of art. Note how much of each landscape is devoted to ground and to sky.

Observation: Oneself and Others

Look at human beings.	Look at people and notice what they look like. Make a picture that describes a personal experience involving active people. Draw children and adults. Make a self-portrait, including facial features.	Discuss facial and body features and their positions. Notice differences in positions of arms and legs between figures that are standing still and those that are moving. Notice how placement and shape of eyes and mouth convey different facial expressions.	Discuss three ways artists portray people. Note the difference between a portrait and a self-portrait.

Observation: Constructed Environment

Look at objects and events created by people.	Look at and make a painting of handmade or manufactured objects like bowls, kitchen tools, or toys. Make a found sculpture from egg cartons, string, cardboard cylinders, and other throwaway, mass-produced items.	Discuss shapes and colors found in manufactured objects. Point out structural features of tricycles, dolls, houses, and sailboats. Notice textures and decorative details.	Distinguish between biomorphic and geometric or mechanical shapes. Name and describe geometric shapes in different kinds of architecture.

Imagination: Memory and Fantasy

Form mental images of real or incongruous objects and events.	Draw an event from memory. Build an impossible animal from clay. Paint a creature from another world.	Talk about remembering and imagining, and about seeing images in our mind's eye. Discuss the difference between real and unreal images, and between possible and impossible events.	Distinguish between images that are real (either looked at or remembered) and those that are imagined.

Imagination: Anticipation

Form mental images of future objects and events.	Imagine the future: What will you do tomorrow? On your vacation? What will things look like when you are grown up? When you are old?	Discuss the relationship of past, present, and future. Consider how people, pets, houses, and trees may change as they grow older. Explore the kinds of feelings that thoughts of the future may evoke.	Observe how objects and art look in present-day life and imagine how they will look in the future.

Perception: Personal

Experience objects and events directly (the way to view all works of art).	Look at, feel, smell, taste, and listen to a variety of materials, objects, and events in the everyday world. Learn to discriminate colors, textures, weights, dimensions, sounds, spatial positions, and shapes of the immediate environment.	Talk about directly perceived sensory qualities in our environment. Report personal, individual perceptual responses with the understanding that differences in perception will occur among students.	Discuss the sensory properties of artwork (qualities that can be seen and felt) while looking at it. Identify the nature of shapes (square-round), lines (thick-thin), values (dark-light), textures (rough-smooth), colors (bright-dull), space (deep-shallow), and so on.

Perception: Historical

Experience objects and events of the past.	Make art objects inspired by historical American craft items (clay candle-holder, decorative cut paper, simple stitchery).	Discuss how the quality of early American life affected kinds of objects historically produced in American art and crafts, and how it affected what they looked like.	Describe how early American art and crafts are like or different from art and craft objects produced today. Discuss form and function.

Perception: Ethnic or Cultural

Experience objects and events of another race or culture.	Make art objects that explore ethnic or cultural themes particularly meaningful in the immediate environment (Black, Chicano, Eskimo, Native American Indian, Vietnamese, and so on).	Identify and name special technical and aesthetic qualities used in ethnic and cultural arts selected for study.	Look at specific art objects from the ethnic group or culture selected for study. In the case of Navajo weavings, for example, discuss aspects of pattern: distinguish between straight and wavy lines, symmetrical and asymmetrical balance, geometric and biomorphic shapes, large and small scale, depth and flat pattern. Recognize examples of Navajo weaving and the materials from which they are made.

Perception: Contemporary Art and Artists

Experience artwork, the artistic process, and the people who create art.	Create visual or verbal statements as a result of seeing a working artist or an original work of art either in the school or on a field trip to an artist's studio, an art museum, or an art gallery.	Have an artist explain that her/his artistic processes are similar to those of the children. Have a museum docent explain how the museum acquires and cares for the artwork it displays.	Recognize the work of at least two living artists, one of whom lives and works in Arizona (preferably in the students' community). Know where each artist lives and what he or she does. Understand why artists' work is displayed in museums or galleries. Name and know the location of at least two art museums, one of which is in Arizona.

PART II: LEARNING OBJECTIVES DERIVED FROM ART ELEMENTS AND PRINCIPLES

CATEGORIES AND DEFINITIONS	CREATIVE ART EXPRESSION	AESTHETIC ASSESSMENT	ART IN CULTURAL HERITAGE
LINE The continuous mark made by a pencil, brush, or other tool.	Use different kinds and qualities of lines (thick, thin, straight, curved, wavy, jagged, broken) in nonobjective compositions. Use a variety of media (pencil, felt pen, crayon, tempera paint).	Name and identify different kinds and qualities of line (thick, thin, straight, curved, wavy, jagged, broken) as observed in representational, abstract, and nonobjective student and adult artwork. Notice how line describes shape.	Recognize, identify, and indicate the location of different kinds and qualities of line (thick, thin, straight, curved, wavy, jagged, broken) in works of art. Describe how the images being looked at are alike or different in terms of these line qualities (see Perception: Personal, Chart I).
SHAPE An area distinguishable from the space around it because of a definite boundary.	Use simple biomorphic and geometric shapes to create two-dimensional nonobjective designs. Make patterns using repeated shapes. Make large, medium, and small shapes. Make solid and open shapes. Use a variety of media (pencil, felt pen, crayon, cut or torn paper).	Find different kinds of simple shapes (biomorphic and geometric) in the natural and constructed environments. Name and identify these kinds of shapes in large, medium, and small sizes in representational, abstract, and nonobjective student and adult artwork. Recognize repeated shapes and explain the difference between solid and open shapes.	Recognize, identify, and indicate the location of large, medium, and small sizes of open and solid shapes (biomorphic and geometric) in works of art. Describe how the images being looked at are alike or different in terms of these line qualities (see Perception: Personal, Chart I).
VALUE The degree of lightness or darkness (whiteness or blackness) of a surface.	Use different values in a monochromatic color scheme by mixing black and white tempera paint to produce three different grays. Make three values of one hue by mixing it with black and white.	Find light and dark objects in the natural and constructed environments. Find some objects that are lighter than others, and some that are darker. Distinguish among lighter and darker values in representational, abstract, and nonobjective student and adult artwork.	Recognize, identify, and indicate the location of light, dark, and three middle values in a work of art. Describe how the images being looked at are alike or different in terms of these values (see Perception: Personal, Chart I).
COLOR A perceived property of a viewed surface that varies according to the wavelength of light reflected from it.	Use the three primary (red, yellow, blue) and three secondary (orange, green, violet) hues in a variety of media (crayon, felt pen, tempera paint, fiber, colored paper) in simple compositions. Introduce the concepts of complementary and analogous colors, and warm or cool colors.	Find and name primary and secondary hues in the natural and constructed environments. Find and name them in representational, abstract, and nonobjective student and adult artwork. Follow similar procedures for complementary, analogous, warm, and cool hues.	Recognize, identify, and indicate the location of primary, secondary, complementary, analogous, warm, and cool hues in a work of art. Describe how the images being looked at are alike or different in terms of these hues and color schemes. Analyze how color is used in the entire composition. Look at the different ways three artists or cultures use shape by looking at three works, each by a different artist or from a different culture (see Perception: Personal, Chart I).

TEXTURE The surface character of material as perceived by the sense of touch, or a visual imitation of it.	Feel a variety of actual textures, both natural and artificial. Make texture rubbings with crayon over actual textured surfaces. Make a collage of actual textures. Create artificial surface textures in three- dimensional media (clay, plaster, fiber).	Find and name a variety of natural and artificial actual textures in the natural and constructed environments. Distinguish between natural and artificial textures. Find and name these textures in representational, abstract, and nonobjective sculpture by students and adults.	Recognize, identify, and indicate the location of natural and artificial actual textures in a work of art. Describe how the images being looked at are alike or different in terms of these textures (see Perception: Personal, Chart I).
MASS The physical bulk of a solid body of material.	Use additive (building with clay) and subtractive (carving with plaster) sculpture techniques to introduce the concept of mass. Build three-dimensional objects with two-dimensional materials (paper, cardboard). Make heavy and light masses.	Find a variety of natural and built masses in the natural and constructed environments. Find built masses in sculpture, architecture, and in other two- and three-dimensional representational, abstract, and nonobjective artwork by students and adults.	Recognize, identify, and indicate the location of natural and built masses in a work of art. Describe how the images being looked at are alike or different in terms of these masses (see Perception: Personal, Chart I).
SPACE The interval or measurable distance between two points or shapes.	Understand the concept of two-dimensional space in compositions with simple shapes. Use large, small, and overlapping shapes in a variety of media (cut paper, tempera paint, clay, fabric).	Find a variety of two- and three-dimensional spaces in the natural and constructed environments. Find two- and three-dimensional spaces in a variety of representational, abstract, and nonobjective artwork by students and adults.	Recognize, identify, and indicate the location of a variety of two-dimensional spaces in a work of art. Describe how the images being looked at are alike or different in terms of the kinds of two-dimensional spaces they contain (see Perception: Personal, Chart I).
RHYTHM A feeling of flowing or recurring movement achieved by repeating visual elements at regular or irregular intervals.	Create visual rhythm through a series of five repeated shapes that flow across a page (cut paper or fabric). Make fast and slow rhythms.	Find examples of fast and slow rhythms in the natural and constructed environments. Find fast and slow rhythms in representational, abstract, and nonobjective art by students and adults.	Recognize, identify, and indicate the location of elements that embody the principle of fast and slow rhythms in a work of art. Describe how the images being looked at are alike or different in terms of rhythm (see Perception: Personal, Chart I).
BALANCE A feeling of equality of weight among the visual elements within an artwork, which may be arranged symmetrically or asymmetrically.	Understand the concepts of symmetry and asymmetry in simple nonobjective cut paper compositions.	Find examples of symmetrical and asymmetrical balance in the natural and constructed environments. Look for these two kinds of balance in representational, abstract, and nonobjective student and adult artwork.	Recognize, identify, and indicate the location of elements that embody the principle of symmetrical and asymmetrical balance in a work of art. Describe how the images being looked at are alike or different in terms of balance (see Perception: Personal, Chart I).

CONTRAST - OPPOSITION and DOMINANCE-SUBORDINATION

Visual interest and focus of attention derived from differences in scale or character of art elements, such as between light and dark, thick and thin, or smooth and rough.

Understand concepts related to contrast (large-small, light-dark, bright-dull, thick-thin, heavy-light, long-short, solid-open, red-green, opaque-transparent, rough-smooth, simple-complex, fast-slow, active-quiet, happy-sad, and so forth). Make simple compositions using one or two of the other art elements and principles listed on this chart to create a variety of contrasts (large and small shapes, solid and open shapes, bright and dull shapes, and so forth).

Find sensory differences in the natural and constructed environments, such as sunlight falling on a table that produces both light and dark areas on the same surface (value and hue contrasts), or a red flower on a green bush (complementary hue contrast). Find contrasting elements in representational, abstract, and nonobjective artwork by students and adults.

Recognize, identify, and indicate the location of elements that embody the principle of contrast-opposition and dominance-subordination in a work of art. Describe how the images being looked at are alike or different in terms of these principles (see Perception: Personal, Chart I).

VISUAL ARTS SEQUENCED CURRICULUM GUIDE

GRADES 3 and 4

Visual Arts is a specific discipline, a body of knowledge that is a part of basic education. Art education includes instruction in three domains: creative art expression, aesthetic assessment, and art heritage. Visual Arts education is essential to the quality of our nation's culture and is necessary in developing fully literate citizens.

CREATIVE ART EXPRESSION

Creative Art Expression is hands-on art activity motivated by a lesson that will produce as many visually unique art products as there are children in a classroom.

AESTHETIC ASSESSMENT

Aesthetic Assessment is the ability to appreciate, view, consider, and evaluate artworks created by oneself and others, and to communicate one's perceptions verbally.

ART IN CULTURAL HERITAGE

Art in Cultural Heritage is the study of art and artists within the context of past and present cultures.

PART I: GENERAL ART LEARNING OBJECTIVES

CATEGORIES AND DEFINITIONS	CREATIVE ART EXPRESSION	AESTHETIC ASSESSMENT	ART IN CULTURAL HERITAGE
Art Elements and Principles Components of art such as line, shape, value, color, texture, mass, and space that are combined to produce compositional unity through rhythm, balance, contrast, and dominance.	Use at least seven of the 10 basic art elements and principles (listed in Part II) in combinations of two or more to produce compositions.	Recognize, name, and use appropriately at least seven of the 10 basic art elements and principles (listed in Part II). Observe them in representational, abstract, and nonobjective student and adult artwork. Analyze completed student work in terms of two or three elements and principles in combination.	Recognize, identify, and indicate the location of at least seven of the 10 art elements and principles (listed in Part II) in contemporary and historical works of representational, abstract, and nonobjective art. Examine the function of each element and its contribution to the entire composition. Note how different artists have different styles or ways of using art elements and principles.
Media (singular, Medium) Materials and tools used by artists to create the visual elements in a work of art.	Expand the kinds of two- and three-dimensional art media and tools used in the classroom (for example, colored chalk, watercolor paint, clay, wood, fabric or fiber, linoleum, papier mache, printing and other inks, large white and colored paper, and small brushes).	Name each medium used in class and describe its specific performance traits (transparency, fluidity, plasticity, matte finish). Recognize skillful use of these media in representational, abstract, and nonobjective student and adult artwork.	Identify a range of art media in a variety of art. Note how different artists use media differently. Examine the contribution of each medium to the form of an artwork.
Techniques Skillful and appropriate ways of using art media.	Demonstrate improved skills in handling familiar art media, and ability to use and understand related but unfamiliar media. Learn techniques of contour drawing, watercolor painting, printmaking, weaving, and ceramics.	Name each technique used in class and recognize it in representational, abstract, and nonobjective student and adult artwork. Analyze techniques according to their individual sensory properties.	Recognize sensory characteristics of contour drawing, watercolor painting, printmaking, weaving, and ceramics. Identify different techniques used with the same media by different adult artists.

Observation: Natural Environment

Look at natural objects and events, including animals.

Look at and draw magnified insects, seashells, or flowers. Paint a still life. Construct a found-object sculpture from natural objects.

Observe, compare, and contrast shapes, colors, and masses that occur in nature and those that occur in art. Find different sizes of the same shape in images. Become familiar with structures of desert plants, animals, birds, and rocks.

Identify biomorphic shapes and observe their variety. Note symmetries in shapes; discuss shading to produce an illusion of three dimensions. Recognize the aesthetic influence that the natural world has upon our life, art, and environment.

Observation: Oneself and Others

Look at human beings.

Look at a person and draw the entire figure. Draw a person who is happy, angry, or sad. Look at and draw a portrait of a friend. Look at yourself in a mirror and draw what you see.

Become familiar with the structure and color of human beings. Discuss different sizes and proportions of body parts. Recognize how posture and face convey mood.

Identify different kinds of people whom artists have portrayed. Discuss stylization of the figure in Egyptian sculpture and New Guinea masks.

Observation: Constructed Environment

Look at objects and events created by people.

Make something useful, like a clay container, a woven belt, or a poster. Abstract geometric or mechanical shapes from familiar products. Make a collage from magazine photographs using geometric or mechanical shapes.

Observe how a collection of manufactured objects becomes a constructed environment. Relate the organization of buildings and cities or the design of objects to the quality of their inhabitants' or users' lives.

Define applied art, identify such art objects, and describe their utilitarian function. Recognize geometric abstraction in the style of painting called Cubism. Understand the purpose and scale of large public or architectural murals. Become familiar with designs of fabrics, tools, and stationery.

Imagination: Memory and Fantasy

Form mental images of real or incongruous objects and events.

Make a costume for a world on another planet. Make a monoprint of a dream. Draw a wished-for object or event.

Discuss current fantastic or surreal art used in films and books. Identify kinds of art elements used to make fantasy-inspired artworks. Talk about dreams and wishes, the possible and the impossible.

Recognize the style called Surrealism. Discuss motives for making a work of art. Discuss mood in a work of art.

Imagination: Anticipation

Form mental images of future objects and events.

Imagine the future: What will technology do to life in the next century? How will cities look? What kind of vehicles will there be for transportation? Will we travel to other planets, and how? How will we dress? What will we eat? What will we do for fun?

Discuss changes occurring now as a result of high technology. Explore how changes happening today will affect the lives of people living in the future. Consider possible ways to express these changes visually.

Recognize how modern items (light bulb, telephone) were designed and produced and suggest changes to adapt them for the future.

Perception: Personal

Experience objects and events directly (the way to view all works of art).

Respond through art media to personal visual and tactile encounters with materials, objects, and events in the everyday world. Describe personal feelings about direct experiences from the near past.

Discuss how personal responses (and the differences these imply) to environment or personal perceptions form the basis for, or the content of, visual art. Look at paintings of the same subject by different artists.

Respond to ways sensory properties are organized within an art object by identifying the character of its formal (form-related) properties. Discuss the extent to which each art element is necessary, how elements vary, and how a sense of unity is maintained. Note how different artists express the same thing.

Perception: Historical			
Experience objects and events of the past.	Make art objects whose design is based on traditional American craft styles (hex designs, weaving, table utensils).	View historical craft objects and analyze their art elements, media, and techniques. Discuss their usefulness at the time they were made.	Recognize hex designs, early American weaving, and the work of Paul Revere. Identify materials from which different craft items are made. Discuss the use of symmetry.
Perception: Ethnic or Cultural			
Experience objects and events of another race or culture.	Make art objects that explore ethnic or cultural themes particularly meaningful in the immediate environment (Black, Chicano, Eskimo, Native American Indian, Vietnamese, and so on).	Identify and name special technical and aesthetic qualities used in ethnic and cultural arts selected for study. Compare and contrast the artistic approach of different races and cultures.	Look at specific art objects from the ethnic group or culture selected for study. In the case of Navajo weavings, for example, discuss aspects of pattern: distinguish between straight and wavy lines, symmetrical and asymmetrical balance, geometric and biomorphic shapes, large and small scale, depth and flat pattern. Recognize examples of Navajo weaving and the materials from which they are made.
Perception: Contemporary Art and Artists			
Experience artwork, the artistic process, and the people who create art.	Create visual or verbal statements as a result of seeing a working artist or an original work of art either in the school or on a field trip to an artist's studio, an art museum, or an art gallery.	Have an artist explain to students the responsibilities and demands of his or her job. Have a museum person explain how artwork is selected for the collection and how exhibitions are assembled and hung.	Recognize the work of at least four living artists, two of whom live and work in Arizona (preferably in the students' community). Know what kind of education and discipline is required to become an artist, and what an artist's workday is like. Understand how an artist prepares his or her work for exhibition before the public. Name and know the location of at least four art museums, two of which are in Arizona.

PART II: LEARNING OBJECTIVES DERIVED FROM ART ELEMENTS AND PRINCIPLES

CATEGORIES AND DEFINITIONS	CREATIVE ART EXPRESSION	AESTHETIC ASSESSMENT	ART IN CULTURAL HERITAGE
LINE The continuous mark made by a pencil, brush, or other tool.	Use different kinds and qualities of lines in a variety of media (pencil, pen and ink, brush and ink, chalk, watercolor) to suggest movement (diagonals, corkscrews), suggest mood (calm, exitement), and define shapes (draw an object). Make nonobjective compositions.	Name and identify different properties of line (movement and mood) and associate them with different line qualities (thick, thin, straight, curved, wavy, jagged, broken). Analyze how line quality may differ according to the parts of a shape and the kinds of shapes it describes. Look at representational, abstract, and nonobjective student and adult artwork.	Recognize, identify, and indicate the location of different properties of line (movement and mood) and associate them with different line qualities (thick, thin, straight, curved, wavy, jagged, broken) in works of art. Analyze how line is used in the entire composition. Look at the different ways three artists or cultures use line by looking at three works, each by a different artist or from a different culture (see Perception: Personal, Chart I).
SHAPE An area distinguishable from the space around it because of a definite boundary.	Look for different kinds and complexity of shapes in the natural and constructed environments. Make images of objects in a variety of media (pencil, pen and ink, brush and ink, chalk) while looking at real objects. Abstract shapes from objects and use them in abstract or nonobjective compositions (tempera paint, watercolor, cut or torn paper).	Analyze biomorphic and geometric shapes in terms of detail, distinguishing between simple and complex shapes. Look at shapes in representational, abstract, and nonobjective images made by students and adults.	Recognize, identify, and indicate the location of simple and complex, open and solid, biomorphic and geometric shapes of various sizes in works of art. Analyze how shape is used in the entire composition. Look at the different ways three artists or cultures use shape by looking at three works, each by a different artist or from a different culture (see Perception: Personal, Chart I).
VALUE The degree of lightness or darkness (whiteness or blackness) of a surface.	Make monochromatic value scales in a variety of media (tempera paint, watercolor, ink, colored paper) with seven clearly contrasting values of one color other than black or white. Define the edges of shapes in nonobjective compositions by contrasting values rather than by using line.	Understand how real objects in the natural and constructed environments are distinguished from one another on the basis of changes in value. Find examples where contrast is great, and examples where it is scarcely noticeable. Look for subtle value changes in representational, abstract, and nonobjective student and adult artwork.	Recognize, identify, and indicate the location of light, dark, and five middle values in a work of art. Analyze how value is used in the entire composition. Look at the different ways three artists or cultures use value by looking at three works, each by a different artist or from a different culture (see Perception: Personal, Chart I).
COLOR A perceived property of a viewed surface that varies according to the wavelength of light reflected from it.	Mix and use primary and secondary hues in a variety of media (felt pen, watercolor, colored chalk, fiber, colored paper) to create tertiary hues (red-orange, yellow-orange, blue-green, yellow-green, and so forth). Mix a hue with black and white to make a composition with a range of monochromatic values. Make one composition with a complementary color scheme and one with an analogous color scheme. Introduce the concept of color intensity.	Find and name tertiary hues in the natural and constructed environments. Find and name them in representational, abstract, and nonobjective student and adult artwork. Follow similar procedures for monochromatic, complementary, and analogous color schemes, and for intense and dull colors.	Recognize, identify, and indicate the location of primary, secondary, tertiary, complementary, analogous, monochromatic, warm, cool, intense, and dull hues in a work of art. Analyze how color is used in the entire composition. Look at the different ways three artists or cultures use color by looking at three works, each by a different artist or from a different culture (see Perception: Personal, Chart I).

TEXTURE The surface character of material as perceived by the sense of touch, or a visual imitation of it.	Make a found-object relief sculpture with a variety of artificial, natural, invented, and simulated surface textures. Create artificial surface textures in a variety of three-dimensional media (clay, wood, fiber). Simulate actual texture on a two-dimensional surface in a variety of media (pencil, chalk, watercolor). Produce two-dimensional invented texture from repeated pattern.	Distinguish among artificial, natural, simulated, and invented textures, and between actual and simulated textures in representational, abstract, and non-objective artwork by students and adults. Describe sensory properties of each kind of texture.	Recognize, identify, and indicate the location of natural and artificial actual textures, simulated texture, and invented texture in a work of art. Analyze how texture is used in the entire composition. Look at the different ways three artists or cultures use texture by looking at three works, each by a different artist or from a different culture (see Perception: Personal, Chart I).
MASS The physical bulk of a solid body of material.	Use additive (building) and subtractive (carving) sculpture and printmaking techniques with a variety of materials (clay, wood, linoleum, cardboard, papier mache, fiber) to create different kinds of three-dimensional compositions.	Distinguish between additive and subtractive sculpture and printmaking techniques in representational, abstract, and nonobjective artwork by students and adults.	Recognize, identify, and indicate the location of natural and built masses and additive and subtractive techniques in a work of art. Analyze how mass is used in the entire composition. Look at the different ways three artists or cultures use mass by looking at three works, each by a different artist or from a different culture (see Perception: Personal, Chart I).
SPACE The interval or measurable distance between two points or shapes.	Understand the concept of two- and three-dimensional negative space; that is, shapes visible in the spaces between shapes created in compositions (cut paper and clay). Introduce the concept of the illusion of depth on a two-dimensional surface. Learn and apply principles of aerial perspective (color intensity and value changes, size changes, placement, overlapping) in a variety of media (tempera paint, watercolor, chalk, cut paper).	Distinguish between positive and negative two- and three-dimensional shapes in the natural and constructed environments, in architecture, and in two- and three-dimensional artwork by students and adults. Identify and describe elements that embody principles of aerial perspective in two-dimensional representational student and adult artwork.	Recognize, identify, and indicate the location of a variety of two- and three-dimensional positive and negative spaces, as well as elements that embody the principles of aerial perspective in a work of art. Analyze how space and depth are used in the entire composition. Look at the different ways three artists or cultures use space by looking at three works, each by a different artist or from a different culture (see Perception: Personal, Chart I).
RHYTHM A feeling of flowing or recurring movement achieved by repeating visual elements at regular or irregular intervals.	Make rhythmic compositions that display mood (joy, boredom, excitement) by using seven or more repeated, similar or related, and deliberately varied shapes that flow across a page (cut paper or fabric; pencil; tempera paint). Create rhythm with changes in line quality (pencil or ink).	Discuss differences between simple and complex rhythms, and among rhythms with repeated, similar, and different elements. Find examples of these kinds of rhythms in representational, abstract, and nonobjective art by students and adults.	Recognize, identify, and indicate the location of elements that embody the principle of fast, slow, simple, and complex rhythms achieved by using repeated, similar, and different elements. Analyze how rhythm is used in the entire composition. Look at the different ways three artists or cultures use rhythm by looking at three works, each by a different artist or from a different culture (see Perception: Personal, Chart I).

BALANCE A feeling of equality of weight among the visual elements within an artwork, which may be arranged symmetrically or asymmetrically.	Understand the concept of radial balance in nonobjective compositions (pen and ink, cut paper). Use each of the three kinds of balance (radial, symmetry, asymmetry) in separate realistic, abstract, or nonobjective compositions (pencil, chalk, watercolor, clay, fiber).	Find examples of radial balance in the natural and constructed environments. Look for examples of symmetrical, asymmetrical, and radial balance in representational, abstract, and nonobjective student and adult artwork. Describe elements used by artists to achieve each one.	Recognize, identify, and indicate the location of elements that embody the principle of symmetrical, asymmetrical, and radial balance in a work of art. Analyze how balance is used in the entire composition. Look at the different ways three artists or cultures use balance by looking at three works, each by a different artist or from a different culture (see Perception: Personal, Chart I).
CONTRAST - OPPOSITION and DOMINANCE-SUBORDINATION Visual interest and focus of attention derived from differences in scale or character of art elements, such as between light and dark, thick and thin, or smooth and rough.	Understand the role of the viewer's attention in responding to art and the visual contrasts that attract it. Make compositions using two or three of the other art elements and principles listed on this chart to create a variety of contrasts (large smooth and small rough shapes, dark solid and light open shapes, small bright and large dull shapes, and so forth).	Discuss the importance of the viewer to the work of art in terms of looking at various features of the composition. Understand the concepts of dominance (red attracts more attention than gray) and center of attention. Describe how contrasts create visual interest.	Recognize, identify, and indicate the location of elements that embody the principle of contrast-opposition and dominance-subordination and the concept of center of attention in a work of art. Analyze how contrast-opposition and dominance-subordination are used in the entire composition. Look at the different ways three artists or cultures use contrast-opposition and dominance-subordination by looking at three works, each by a different artist or from a different culture (see Perception: Personal, Chart I).

Visual Arts is a specific discipline, a body of knowledge that is a part of basic education. Art education includes instruction in three domains: creative art expression, aesthetic assessment, and art heritage. Visual Arts education is essential to the quality of our nation's culture and is necessary in developing fully literate citizens.

CREATIVE ART EXPRESSION

Creative Art Expression is hands-on art activity motivated by a lesson that will produce as many visually unique art products as there are children in a classroom.

AESTHETIC ASSESSMENT

Aesthetic Assessment is the ability to appreciate, view, consider, and evaluate artworks created by oneself and others, and to communicate one's perceptions verbally.

ART IN CULTURAL HERITAGE

Art in Cultural Heritage is the study of art and artists within the context of past and present cultures.

PART I: GENERAL ART LEARNING OBJECTIVES

CATEGORIES AND DEFINITIONS	CREATIVE ART EXPRESSION	AESTHETIC ASSESSMENT	ART IN CULTURAL HERITAGE
Art Elements and Principles Components of art such as line, shape, value, color, texture, mass, and space that are combined to produce compositional unity through rhythm, balance, contrast, and dominance.	Use all 10 of the basic art elements and principles (listed in Part II) in combinations of three or more to produce compositions.	Recognize, name, and use appropriately all of the 10 basic art elements (listed in Part II). Observe them in representational, abstract, and nonobjective student and adult artwork. Describe compositional functions of elements and principles in combinations of three or more.	Recognize, identify, and indicate the location of all 10 of the art elements and principles (listed in Part II) in contemporary and historical works of representational, abstract, and nonobjective art. Note how elements may be repeated and varied within a single work of art, and how they contribute to compositional unity. Discuss ways in which use of art elements contributes to the meaning of a work of art.
Media (singular, Medium) Materials and tools used by artists to create the visual elements in a work of art.	Use a variety of two- and three-dimensional art media appropriate for older children (for example, acrylic, watercolor, and oil paint, pastel, photographic film, ceramic clay, fabric and fiber, wood, printing materials, found objects, and a variety of sizes, colors, and textures of paper). Approach media from both traditional and inventive directions.	Name each medium used in class and describe its appropriateness for various kinds of artistic uses. Recognize inappropriate use of these media in representational, abstract, and nonobjective student and adult artwork.	Identify combinations of materials from which different artworks are made. Note the skills necessary for handling a variety of media and their different expressive possibilities. Observe how sensory characteristics of different media contribute to the meaning of a work of art.

Techniques

Skillful and appropriate ways of using art media.	Demonstrate expanded dexterity and confidence in handling complex art media. Learn techniques of graphic design, oil painting, still and motion picture photography, fiber sculpture, and subtractive sculpture.	Name each technique used in class and recognize it in representational, abstract, and nonobjective artwork. Justify technique and media choices for particular kinds of artwork according to physical characteristics of media, compositional requirements of artistic problems, and expressive needs of artists. Recognize individual preferences for certain media.	Recognize how skillful use of media and techniques by adult artists contributes to their expressive possibilities, especially in graphic design, oil painting, still and motion picture photography, fiber sculpture, and subtractive sculpture. Discuss how technical skill has varied across history and cultures.

Observation: Natural Environment

Look at natural objects and events, including animals.	Paint a familiar landscape. Abstract biomorphic shapes from plant, insect, animal, and bird forms. Carve a sculpture using motifs from nature.	Observe, select, and discuss elements of art in objects in the natural environment. Discuss physical features of landscapes. Notice seasonal changes that occur. Observe proportions and characteristics of animals from non-desert environments.	Become familiar with landscape paintings and drawings throughout history and across cultures. Note how depth is achieved in terms of aerial and linear perspective. Note how motifs and symbols taken from nature figure into the designs of other cultures.

Observation: Oneself and Others

Look at human beings.	Construct a correctly proportioned human figure. Look at and draw more than one person at the same time. Photograph people. Paint a self-portrait.	Analyze the proportions of the human body. Become familiar with facial structure and movements of joints. Learn to analyze expressions of emotion by identifying changes in facial structure.	Note changing proportions of the human figure in various paintings across history and cultures. Look at groups of figures in painting and sculpture. Study facial structure in portraits and self-portraits, and the expression of emotion.

Observation: Constructed Environment

Look at objects and events created by people.	Design clothing, record albums, magazine layouts, houses, and cities. Design the decor for a room in your home. Photograph common objects from an artistic point of view.	Observe structure and design in architecture. Evaluate aesthetic quality and usefulness in planned constructed environments in contrast to unplanned constructed environments. Integrate features of the natural and constructed environments. Understand the need for urban planning.	Look at the constructed physical world in terms of architectural styles and symbols. Discuss architectural styles across history and cultures. Note the similarity between architecture and sculpture. Relate architecture, urban planning, and environmental design to the aesthetic qualities and quality of life of our environment.

Imagination: Memory and Fantasy

Form mental images of real or incongruous objects and events.	Make a surrealistic oil painting. Design an invention that will solve one of the world's major problems. Produce an animated cartoon film for an original story. Make an imaginative representation of a real-world object.	Research and report on compositional devices of nonobjective, surrealistic, and abstract art. Identify techniques used by artists to produce ambiguous meanings.	Note unreal color in an image. Discuss distortion and exaggeration. Discuss the aesthetic and emotional impact of the unreal, the ambiguous, or the imaginative in art.

Imagination: Anticipation			
Form mental images of future objects and events.	Imagine the future: What will your career be? Where will you live? What will you need to learn? What will the world be like (peaceful, hungry, wealthy, polluted)? What will happen to your family?	Talk about career possibilities, and whether careers available today will still be available when these students are graduated from high school. How will world economy and other social events influence future living conditions? Examine artwork that depicts the future to discover how it conveys feelings, ideas, and expectations about the future.	Research and report on designers and artists of today whose work will shape the future (filmmakers, holographic artists, architects, aerospace engineers, medical photographers).
Perception: Personal			
Experience objects and events directly (the way to view all works of art).	Emphasize individual expressive possibilities in the artistic process. Explore alternative solutions to a single artistic problem. Integrate producing art with other aspects of current life.	Understand how each artist has many expressive options; that is, each artist can paint the same subject many different ways. Consider ways of varying art elements to produce more than one solution for the same art problem. Recognize art as the communication of meaning.	Given the kinds of sensory properties in any artwork and how they are organized, speculate about the possible meanings in that artwork by identifying its expressive properties. Discuss moods (somber, menacing, frivolous), dynamic states (tension, conflict, relaxation), symbols (American flag), metaphors (flag for patriotism, courage).
Perception: Historical			
Experience objects and events of the past.	Make craft objects with early American themes and materials (quilting, tole painting, rag-cornhusk-apple dolls).	View historical craft objects and discuss their aesthetic quality. Discuss their usefulness in today's world, and the connection between usefulness and aesthetic value.	Recognize early American quilting, tole painting, toys, and paintings. Discuss use of repeated shapes to create pattern. Identify various cultural influences upon early American design. Trace transition of historical crafts to present-day crafts.
Perception: Ethnic or Cultural			
Experience objects and events of another race or culture.	Make art objects that explore ethnic or cultural themes particularly meaningful in the immediate environment (Black, Chicano, Eskimo, Native American Indian, Vietnamese, and so forth).	Identify and name special technical and aesthetic qualities used in ethnic and cultural arts selected for study. Compare and contrast the artistic approach of different races and cultures. Evaluate the artistic and aesthetic contributions of ethnic and cultural artwork to our own culture.	Look at specific art objects from the ethnic group or culture selected for study. In the case of Navajo weavings, for example, discuss aspects of pattern: distinguish between straight and wavy lines, symmetrical and asymmetrical balance, geometric and biomorphic shapes, large and small scale, depth and flat pattern. Recognize examples of Navajo weaving and the materials from which they are made.

Perception: Contemporary Art and Artists

Experience artwork, the artistic process, and the people who create art.	Create visual or verbal statements as a result of seeing a working artist or an original work of art either in the school or on a field trip to an artist's studio, an art museum, or an art gallery.	Participate in active discussion with an artist about completed artwork and work in process. Exhibit some understanding of art appreciation as respectful recognition of content, intent, and skills rather than simply liking styles and techniques. Participate in active discussion with a museum staff member about the goals and operation of an art museum. Understand an art museum to be more than a storage room for art.	Recognize the work of at least six living artists, three of whom live and work in Arizona (preferably in the students' community). Characterize each artist's style, preferred media, and name specific works of art and where they are located. Know the difference between an art gallery and an art museum. Name and know the location of at least six art museums, three of which are in Arizona.

PART II: LEARNING OBJECTIVES DERIVED FROM ART ELEMENTS AND PRINCIPLES

CATEGORIES AND DEFINITIONS	CREATIVE ART EXPRESSION	AESTHETIC ASSESSMENT	ART IN CULTURAL HERITAGE
LINE The continuous mark made by a pencil, brush, or other tool.	Use line in a variety of media (pencil, pen and ink, brush and ink, acrylic and watercolor paint, pastel) with increasing selectivity. Use line quality to indicate space and volume. Use line quality in nonobjective compositions to express three separate emotions (joy, anger, surprise).	Specify how line can impart mood to the objects and shapes it describes. Interpret the expressive intent of line used in representational, abstract, and nonobjective student and adult artwork.	Recognize, identify, and indicate the location of different qualities (thick, thin, straight, curved, wavy, jagged, broken) and properties (movement and mood) of line in works of art. Note how line may be repeated and varied within a single work of art, and discuss how it contributes to compositional unity and meaning. Look at similarities and differences in the ways one artist uses line by looking at three different works by one person (see Perception: Personal, Chart I).
SHAPE An area distinguishable from the space around it because of a definite boundary.	Produce accurate images in a variety of media (pencil, pen and ink, brush and ink, watercolor, acrylic, or oil paint, clay, wood) of the natural and constructed environments by looking at objects while drawing, painting, or sculpting. Develop simple shapes into complex ones in abstract or nonobjective compositions (any of the above media plus cut or torn paper).	Observe the congruence between a representational image of an object and the real object. Observe the incongruence between an abstract image of an object and the real object. Explain different expressive options in each style of art while looking at examples of both representational and abstract student and adult art.	Recognize, identify, and indicate the location of primary, secondary, tertiary, complementary, analogous, monochromatic, warm, cool, intense, and dull hues in a work of art. Note how color may be repeated and varied within a single work of art, and discuss how it contributes to compositional unity and meaning. Look at similarities and differences in the ways one artist uses color by looking at three different works by one person (see Perception: Personal, Chart I).
VALUE The degree of lightness or darkness (whiteness or blackness) of a surface.	Make monochromatic value scales in a variety of media (ink, watercolor, acrylic or oil paint, pastel, colored paper) with nine clearly contrasting values of one color. Use light and dark values to indicate volume (draw a ball with light shining on it from one side). Create a nonobjective composition that conveys mood through the use of light and dark.	Look at objects illuminated by a bright light shining on only one side. Analyze changes in value that produce a sense of its three dimensions. Become familiar with the use of shading to produce volume and realism in student and adult representational artwork.	Recognize, identify, and indicate the location of light, dark, and seven middle values in a work of art. Note how value may be repeated and varied within a single work of art, and discuss how it contributes to compositional unity and meaning. Look at similarities and differences in the ways one artist uses value by looking at three different works by one person (see Perception: Personal, Chart I).

COLOR			
A perceived property of a viewed surface that varies according to the wavelength of light reflected from it.	Mix a hue with its complement to produce a lighter or darker tone without loss of intensity. Use a variety of media (watercolor, acrylic, or oil paint, pastel, colored paper) to create compositions with monochromatic, complementary, and analogous color schemes. Use warm and cool colors, and intense and dull colors, to create an illusion of space on a two-dimensional surface. Explore the expressive use of color to convey feeling or create mood.	Recognize and describe monochromatic, complementary, and analogous color schemes in representational, abstract, and nonobjective artwork by students and adults. Analyze how color can be used to create a sense of depth in two-dimensional art. Note differences in mood or feeling created by different kinds of color schemes.	Recognize, identify, and indicate the location of primary, secondary, tertiary, complementary, analogous, monochromatic, warm, cool, intense, and dull hues in a work of art. Note how color may be repeated and varied within a single work of art, and discuss how it contributes to compositional unity and meaning. Look at similarities and differences in the ways one artist uses color by looking at three different works by one person (see Perception: Personal, Chart I).
TEXTURE			
The surface character of material as perceived by the sense of touch, or a visual imitation of it.	Create an accurate visual image of an actual textured surface (simulated texture). Use artificial actual surface textures, patterns, or simulated textures appropriate to various media (oil paint, ceramic clay, fiber, wood) to create visual interest in compositions. Explore the expressive properties of texture to create mood or convey feeling.	Recognize skillful and appropriate use of actual, simulated, artificial, natural, and invented textures in representational, abstract, and nonobjective artworks by students and adults. Understand compositional and expressive properties and uses of texture.	Recognize, identify, and indicate the location of natural and artificial actual textures, simulated texture, and invented texture in a work of art. Note how texture may be repeated and slightly varied within a single work of art, and discuss how it contributes to compositional unity and meaning. Look at similarities and differences in the ways one artist uses texture by looking at three different works by one person (see Perception: Personal, Chart I).
MASS			
The physical bulk of a solid body of material.	Use a variety of additive (building) and subtractive (carving) sculpture and printmaking techniques appropriate to the characteristics of different media (clay, plaster, wood, linoleum, cardboard, fiber) in three-dimensional compositions. Explore the expressive properties of mass to create mood or convey feeling.	Distinguish between skillful, appropriate use of sculpture and printmaking techniques and their unskillful, inappropriate use. Explore compositional and expressive possibilities of mass as an art element in representational, abstract, and nonobjective artworks by students and adults.	Recognize, identify, and indicate the location of natural and built masses and additive and subtractive techniques in a work of art. Note how mass may be repeated and varied within a single work of art, and discuss how it contributes to compositional unity and meaning. Look at similarities and differences in the ways one artist uses mass by looking at three different works by one person (see Perception: Personal, Chart I).

SPACE The interval or measurable distance between two points or shapes.	Understand the concept of linear perspective (converging lines) and apply it (pencil, ink). Make compositions using both aerial (color intensity and value changes, size changes, placement, overlapping) and linear perspective to create an illusion of depth on a two-dimensional surface (watercolor, acrylic, or oil paint). Explore the expressive properties of space to create mood or convey feeling.	Explain the concept of linear perspective. Point out linear perspective in a variety of representational and surreal works of two-dimensional art by students and adults. Compare expressive properties of deep space with those of shallow space in two-dimensional images.	Recognize, identify, and indicate the location of a variety of two- and three-dimensional positive and negative spaces, as well as elements that embody the principles of aerial and linear perspective in a work of art. Note how space may be varied within a single work of art, and discuss how it contributes to compositional unity and meaning. Look at similarities and differences in the ways one artist uses space by looking at three different works by one person (see Perception: Personal, Chart I).
RHYTHM A feeling of flowing or recurring movement achieved by repeating visual elements at regular or irregular intervals.	Make compositions using three or more of the basic art elements and principles (line, shape, color, negative space, and so on) listed on this chart that display rhythm by duplicating a motif (drawing, painting, printing, fiber or wood sculpture, colored paper).	Understand the compositional value and expressive properties of rhythm. Find examples of rhythm that convey specific moods or feelings in representational, abstract, and nonobjective student and adult art.	Recognize, identify, and indicate the location of elements that embody the principle of fast, slow, simple, and complex rhythms achieved by using repeated, similar, and different elements. Note how rhythm may be repeated and varied within a work of art, and discuss how it contributes to compositional unity and meaning. Look at similarities and differences in ways one artist uses rhythm by looking at three different works by one person (see Perception: Personal, Chart I).
BALANCE A feeling of equality of weight among the visual elements within an artwork, which may be arranged symmetrically or asymmetrically.	Make realistic, abstract, or nonobjective compositions using three or more of the basic art elements and principles (line, shape, color, negative space, and so on) listed on this chart that display each of the three kinds of balance (radial, symmetry, asymmetry). Use a variety of media (photography, oil paint, pastel, fiber, clay, wood).	Identify three kinds of balance (symmetrical, asymmetrical, radial) and elements used to achieve it in realistic, abstract, and nonobjective student and adult art. Understand compositional usefulness and expressive properties of each kind of balance.	Recognize, identify, and indicate the location of elements that embody the principle of symmetrical, asymmetrical, and radial balance in a work of art. Discuss how balance contributes to compositional unity and meaning. Look at similarities and differences in the ways one artist uses balance by looking at three different works by one person (see Perception: Personal, Chart I).

CONTRAST - OPPOSITION and DOMINANCE-SUBORDINATION

Visual interest and focus of attention derived from differences in scale or character of art elements, such as between light and dark, thick and thin, or smooth and rough.

Make compositions using at least three of the basic art elements and principles (line, shape, color, negative space, and so on) listed on this chart that employ effective contrasts to create a center of interest. Make one composition for each of the following art elements: line, shape, value, color, and texture.

Find and describe contrasts in examples of representational, abstract, and non-objective student and adult artwork. Describe how contrasts have been used to achieve mood and compositional unity.

Recognize, identify, and indicate the location of elements that embody the principle of contrast-opposition and dominance-subordination and the concept of center of attention in a work of art. Discuss how contrast-opposition and dominance-subordination contributes to compositional unity and meaning. Look at similarities and differences in the ways one artist uses contrast-opposition and dominance-subordination by looking at three works by one person (see Perception: Personal, Chart I).

GLOSSARY

GENERAL TERMS IN ART EDUCATION

ART. A nonverbal medium of expression, a language of communication that uses lines, shapes, values, and textures instead of letters, words, and paragraphs. Art is a discipline with aesthetic, perceptual, and intellectual dimensions. The discipline of art includes originating, describing, interpreting, valuing, and knowing about works of art.

ART LEARNING. Children's acquisition of a body of knowledge whose concepts are visual but which are as real as those in academic disciplines. Children acquire them through experience with their environments; they do not occur simply as a result of growing older.

ART PROFESSIONALS. Artists, aestheticians, art historians, and art critics.

DEVELOPMENT. Children's expansion of physical and mental abilities that occurs spontaneously is the same for everyone in every culture, and results from growth or maturation. Developmental level will determine a child's readiness for art learning.

DISCIPLINE-BASED INSTRUCTION IN ART. Teaching that focuses on art as a field of knowledge, and which seeks to develop understanding about all of the areas in which art professionals work.

REGULAR INSTRUCTION IN ART. Teaching art on a regular basis, within a specified time period that recurs regularly each day or week throughout the school year.

SEQUENTIAL INSTRUCTION IN ART. Teaching art by moving from more simple to more complex artistic concepts in pursuit of specific instructional goals. There should be conceptual sequence within units, within grade levels, and within elementary schools (from first through sixth grades). The complexity of art concepts taught may depend upon the ages or maturational levels of the students.

TERMS RELATED TO CREATIVE ART EXPRESSION

ADDITION. A sculptural term meaning to build up, to assemble, or to put on.

ANALOGOUS COLORS. Colors closely related in hue that are usually adjacent to each other on the color wheel.

ART ELEMENTS AND PRINCIPLES. Elements are components of art such as line, shape, value, color, texture, mass, and space that combined to produce compositional unity through the principles of rhythm, balance, contrast, and dominance. The combination of the basic elements of line, shape, value, texture, and color represent the visual language of artists.

BALANCE. A feeling of equality of weight among the visual elements within an artwork. Symmetry is the use of identical elements on either side of a vertical axis to create equalibrium. Asymmetry is the use of dissimilar elements that, nevertheless, create a sense of equilibrium. Radial balance is the use of elements that radiate outward from a central core.

BIOMORPHIC SHAPES. Irregular shapes that resemble the freely developed curves found in live organisms.

COLLAGE. An art form in which the artist adheres real materials that possess actual textures to the surface of the picture plane.

COLOR. The perceived character of a surface according to the wavelength of light reflected from it. Color has three dimensions: hue (indicated by its name, such as red or yellow), value (its lightness or darkness), and intensity (its purity or saturation).

COLOR WHEEL. A method of displaying the three primary and three secondary colors in a circular format, as between the spokes of a wheel. The primary colors form a triad, with each secondary color displayed between the two primaries used to mix it.

COMPLEMENTARY COLORS. Two colors that are directly opposite each other on the color wheel. A primary color is complementary to a secondary color that is a mixture of the two remaining primaries.

CONTOUR. A line that creates a boundary separating an area of space from its surrounding background.

CONTRAST-OPPOSITION. Visual interest that derives from differences in scale, character, and physical properties of art elements (such as differences between light and dark, thick and thin, or smooth and rough).

CRAFTSMANSHIP. Aptitude, skill, or manual dexterity in the use of tools and materials.

DOMINANCE-SUBORDINATION. Certain elements assume more importance than others in an artistic composition. Dominance and subordination contribute to unity because one main feature is emphasized and other elements are subordinate to it.

FORM. The total character or organization of the visual elements in a work of art.

GEOMETRIC SHAPES. Shapes such as the triangle, the rectangle, and the circle.

HIGHLIGHT. The area of a represented shape that receives the greatest amount of direct light.

HUE. The common name of a color (red, yellow, blue, etc.). Primary colors for pigments are red, yellow, and blue and are used to mix all other colors; secondary colors are orange (red plus yellow), green (yellow plus blue), and violet (blue plus red).

INTENSITY. The saturation or strength of a color.

LINE. The continuous mark made by a pencil, brush, or other tool. Line often defines the contours or edges of a shape represented on a two-dimensional surface.

MASS. The physical bulk of a solid body of material. Mass is a three-dimensional form.

MEDIUM (s), MEDIA (pl). The materials and tools used by artists to create the visual elements perceived by the viewer of a work of art.

MONOCHROMATIC. A color scheme in which one color is mixed with white and black to achieve values of light and dark.

NEGATIVE SHAPES. The unoccupied or empty space left after the positive shapes have been made by the artist. Because these so-called negative shapes also have boundaries, they also function as shapes in the total pictorial structure.

PICTURE PLANE. The actual flat surface on which the artist executes a pictorial image. In some cases, the picture plane acts merely as a transparent plane of reference to establish the illusion of shapes or objects existing in a three-dimensional space.

PERSPECTIVE. Ways to achieve the illusion of space on a two-dimensional surface.

AERIAL PERSPECTIVE. The illusion of deep space produced by placing distant objects higher on the picture plane, overlapping objects,lightening values, softening contours, neutralizing colors, and reducing the size of objects as they appear to recede in the distance.

LINEAR PERSPECTIVE. A mechanical system for creating the illusion of a three-dimensional space on a two-dimensional surface. The basis of the illusion is that parallel lines (such as railroad tracks) appear to converge as they recede into the distance.

POSITIVE SHAPES. The enclosed areas that represent the initial shapes planned by the artist. Positive shapes may suggest recognizable objects or merely be nonrepresentational shapes.

REPETITION. The use of the same visual element a number of times in the same composition.

RHYTHM. A feeling of flowing or recurring movement achieved by repeating visual elements at regular or irregular intervals. Visual rhythm is similar to rhythm in music.

SHAPE. An area distinguishable from the space around it because of a definite boundary. The boundary can be formed by a line or by a change in color, a contrast in value, or a difference in texture.

SPACE. The interval or measurable distance between two points.

TWO-DIMENSIONAL SPACE has length and breadth but lacks any illusion of thickness or depth.

THREE-DIMENSIONAL SPACE has thickness and depth as well as length and breadth.

AN ILLUSION OF THREE-DIMENSIONAL SPACE may be created on a two-dimensional surface by means of aerial and linear perspective.

SUBTRACTION. A sculptural term meaning to carve or cut away materials.

TECHNIQUES. Skillful and appropriate ways of using art media.

TEXTURE. The surface character of a material. Texture can be actual or simulated.

ACTUAL TEXTURE may be experienced by touch.

ARTIFICIAL TEXTURE is actual texture created by a person.

NATURAL TEXTURE is actual texture found in nature.

SIMULATED TEXTURE is a visual imitation of actual texture, as in a painting of fur that feels smooth when touched.

INVENTED TEXTURE is a pattern created by repeating lines or shapes on a small scale over the surface of an area.

UNITY (COMPOSITION). The whole or total effect of an artwork; the combination of all of the work's component elements.

VALUE. The degree of lightness or darkness (whiteness or blackness) of a surface. When describing the color of paint, a value of any hue refers to the addition of white or black. Pink is a lighter value of red, for example.

VOLUME. A three-dimensional shape that exists in space. On a flat surface the artist can only create the illusion of volume, usually by shading.

TERMS RELATED TO AESTHETIC ASSESSMENT AND ART IN CULTURAL HERITAGE

ABSTRACT, ABSTRACTION. Forms created by the artist derived from objects actually observed but involving their simplification or rearrangement to meet the needs of artistic organization or expression.

AESTHETIC. A quality relating to the appreciation of or response to qualities in art that are distinguished from the moral and the useful but which may extend beyond the beautiful. Aesthetic assessment of works of art is a personal judgment based upon perception and experience.

APPLIED ART. Forms produced primarily for functional purposes that incorporate aesthetic qualities, such as ceramicware, jewelry, fashions, home furnishings, and similar items.

CONTENT. The essential meaning or aesthetic value of an art form. Content refers to the meaning of a work of art as opposed to the form or physical aspects.

CONNOTE. Meanings suggested apart from or in addition to things that an artwork denotes, such as a painting of a still life that conveys a sense of elegance and grace.

DENOTE. To point out direct and specific meanings; to mean. A painting of a still life denotes fruit, a bowl, a table, and so forth.

CUBISM. A term given to the abstract artistic style that uses geometric shapes.

FINE ART. Objects that are created primarily to involve perceivers in aesthetic experience, that is, forms that evoke ideas and feelings through their inherent qualities without regard to any other purpose or function. Comprehending, appreciating, and valuing these art forms usually requires special instruction because of their complexity and significance.

METAPHOR. Meanings connoted by the formal structure of artworks, that is, the image of a flag flying in the wind suggests vigor and vitality, or an image of a solid cube suggests strength and stability.

NONOBJECTIVE, NONOBJECTIVISM. Forms and surface qualities that do not allude in any way to recognizable objects (as distinquished from naturalism and abstraction).

REPRESENTATION. The artist presents subject matter in such a way that the observer is reminded of natural form.

SIGN. Something denoted through observation of a paired relationship; for example, stars and stripes arranged in a particular way within a rectangle to denote the American flag.

STYLE. The specific artistic character noted in art movements and during specific periods of history. Style may also mean artists' expressive use of form and media that gives their work individual character.

SUBJECT MATTER. In a descriptive style of art, subject matter refers to the persons or things represented.

SURREALISM. A style of art that emphasizes fantasy and whose subjects are usually the experiences revealed by the subconscious mind.

SYMBOL. Something that connotes meanings derived from learned associations; for example, stars in the American flag symbolize the states of the Union.

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This Visual Arts Sequenced Curriculum Guide, Grades 1-6, was accepted by the Arizona Board of Education as a Curriculum Guide for use by the Local School Districts as deemed appropriate.

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